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ORIGIN
1496

**It all dated back since
15th century**

where one of the most famous printers of the Italian Renaissance, Aldus Manutius established a book using Bembo typeface. In 1496, Bembo was originally used to publish a travelogue called “ De Aetna” which was written by Pietro Bembo. The typeface was cut by Francesco Griffo, a Venetian goldsmith who worked as a punchcutter under Aldine Press where Aldus Manutius is the founder. Griffo was one of the first who transformed humanist pen-drawn calligraphy into the more familiar looking roman typefaces which could be seen in Garamond and Times Roman typeface.

The printed typeface on 60 pages travelogue gain mainly attention in Italy and soon spread toward France territory. Later it was favored by Claude Garamond, the eminent French type founder, took the efforts to duplicate the typeface design and spread across to Germany, Holland, and the rest of Europe. Which is the story of how The Aldine roman became the foundation of new typeface designs for hundreds of years.

DE
AETNA

BEMBO

1929

Later on in 1929, Stanley Morison, a well-known English typographer who was a typographic consultant of Monotype Corporation, took a revival journey to Bembo. He borrowed Griffo’s roman as a model to redesign Bembo to be more appropriate for machine composition purposes. It is noted that, the Bembo font family is one of the achievements that Stanley Morison was known for in his working life.

BECAUSE OF THEIR
GRACEFUL STRUCTURE
AND PRESENCE,

THE LIGHTER WEIGHTS OF
BEMBO ARE COMMONLY
FOUND IN BOOKS AS IT IS
SUITABLE AS A READING
TYPEFACE

R

It's more than a reading text

1980s

Giovanni

Tagliente

Giovanni

Tagliente

The original Bembo typeface contained only four weights and no italics. It was up until 1980s where Monotype incorporate digital variations into the original metal typeface, Bembo. Semi Bold and Extra Bold weights are then added into the family. In addition, the italic version are developed by the letters cut of a Renaissance scribe, Giovanni Tagliente. Today's Bembo is noted as one of a true classic and a typographic glory.

THE TYPEFACE, BEMBO, IS
SERVE AS AN EXCELLENT
ALL-PURPOSE FONT FAMILY.

“Bembo is a very legible typeface that is frequently used for books.”

-prepressure.com

“The Bembo typeface is inherently easy to read and therefore is an excellent book font and has proved itself time and time again.”

- fonts.com

“Because of their quiet presence and graceful stability, the lighter weights of Bembo are popular for book typography”

- fontshop.com

DESPITE THEM BEING KNOWN
FOR POPULAR READING
TYPEFACE.

“ It’s easy on the eyes even for extended reading, and it seems plain and without any eccentricities.”

-selfpublishingreview.com



It's
more
than a
reading
typeface.

CHARACTERISTICS & DISTINCTIVE FEATURES

Bembo is a classic typeface that displays clear characteristics of Old Style(Garalde).When compared to others in the Garalde's family, Bembo radiate much more calligraphic touch.This can be seen in its lowercase r. Unlike other Garalde's family such as Garamond, Caslon, Sabon, the stroke terminal of the lowercase r has a vertical slanted end on the right while others got a round droplet end.

size: 300 Pt.



Bembo radiate much more
calligraphic touch

CAP

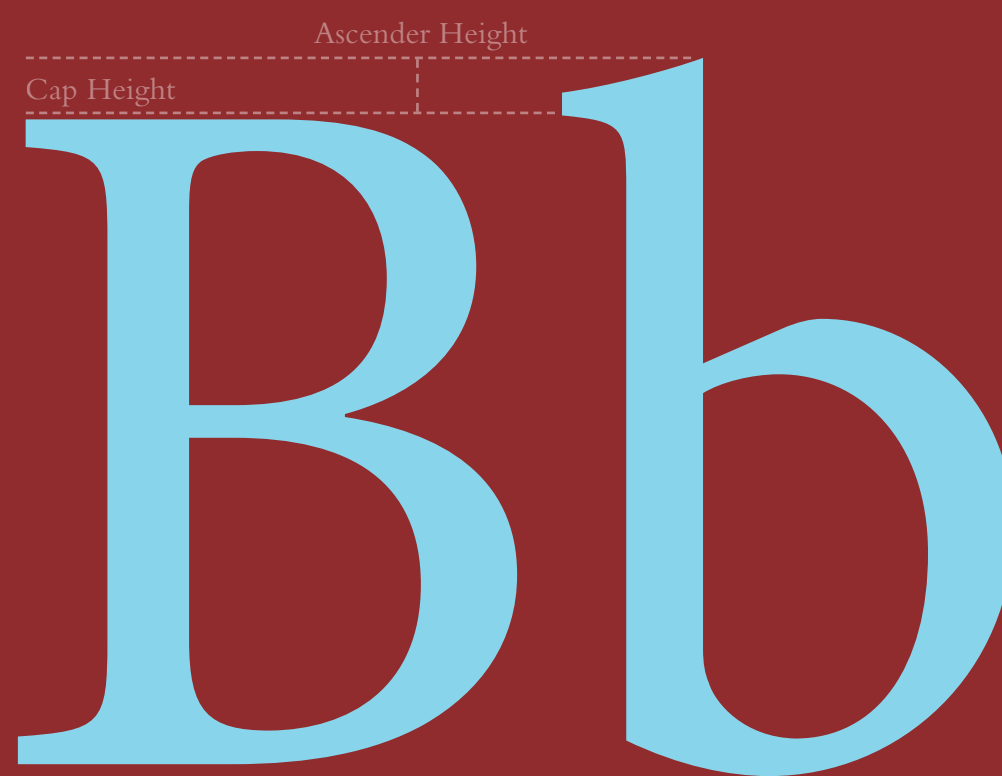
Lowercase ascender's height stood higher than its capital height.

Lowercase ascender's height stood higher than its capital height.

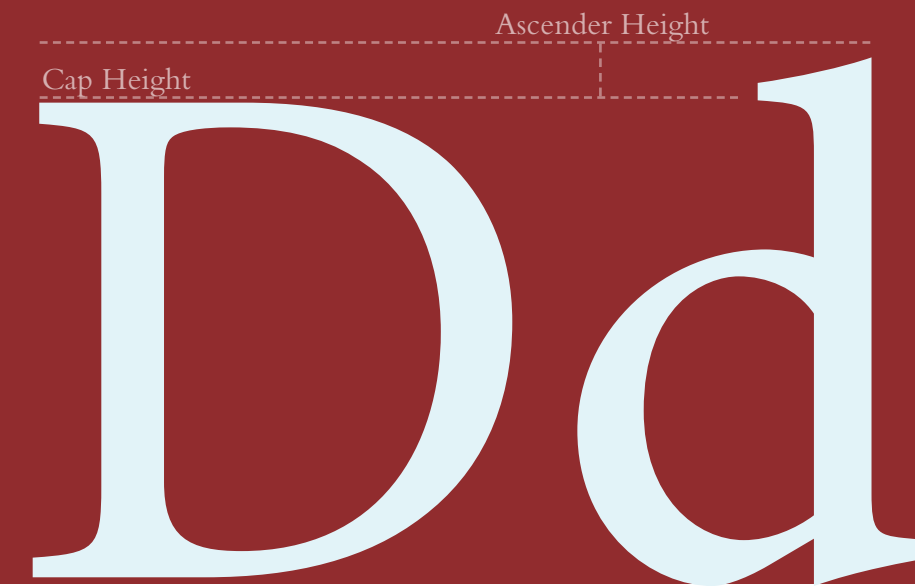
Lowercase ascender's height stood higher than its capital height.

Lowercase ascender's height stood higher than its capital height.

Lowercase



One of the main characteristics that differentiate Griffo's types from earlier Venetian forms is the way how its lowercase ascender's height stood higher than its capital height.



Dissecting:

endo

small beak

flag ascender

assymetrical serifs with mild brackets

moderate contrast and angle

Reag

long leg

very small eye

moderate x-height

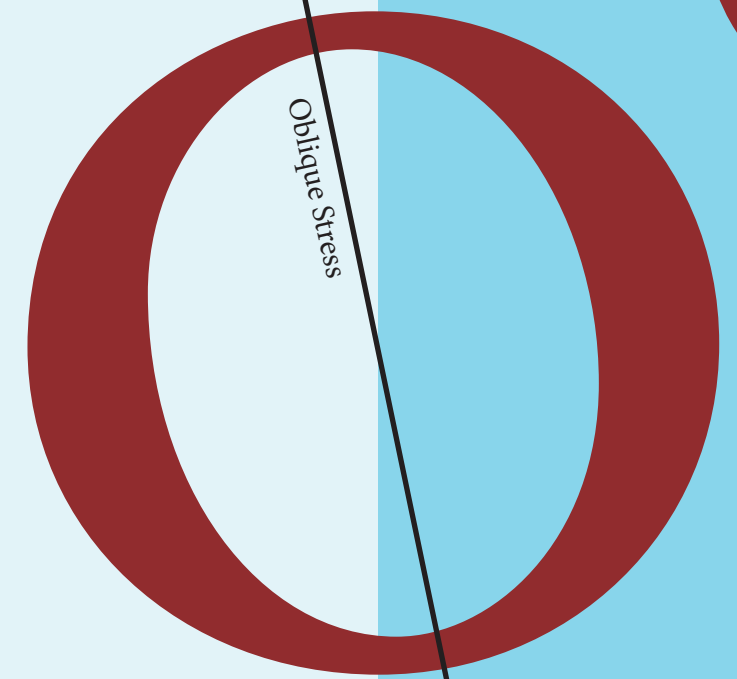
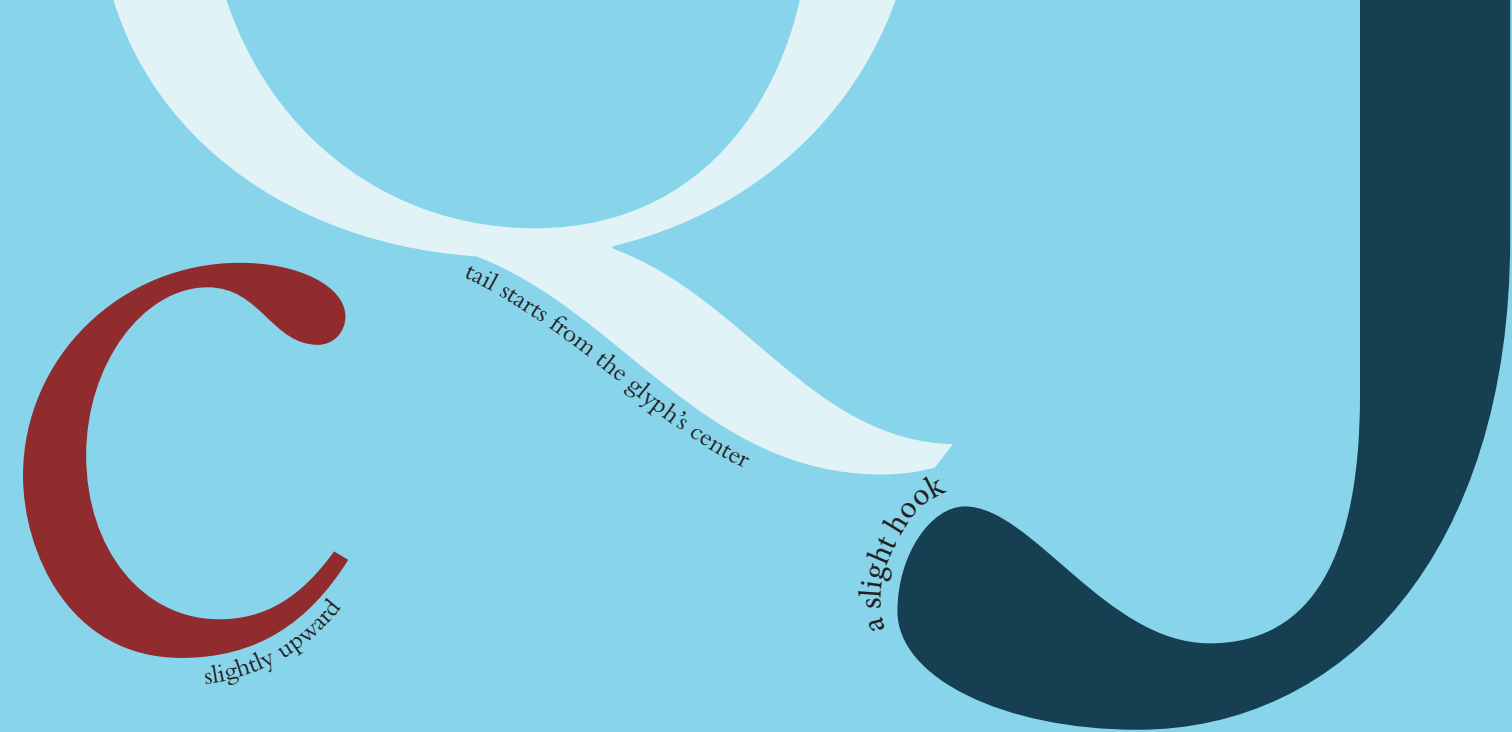
long extenders

ajfw

stretch into neighboring letters

stretch into neighboring letters

Some of Bembo's distinctive features include minimal contrast between thick and thin stroke weight, small x-height, and bracketed serifs with curve connecting between the letter's serif and stem. With close examination, many of its lowercase letters contained subtle curvy essence suggesting the hand-drawn process of the letters. For instance, the terminal of lowercase r and e travelled slightly upward and outward. Bembo's lowercase c has slanted light forward to the right while the lowercase o has an oblique stress toward to left. Lowercase letters such as h, m, and n have slight returned curve on their final stem.

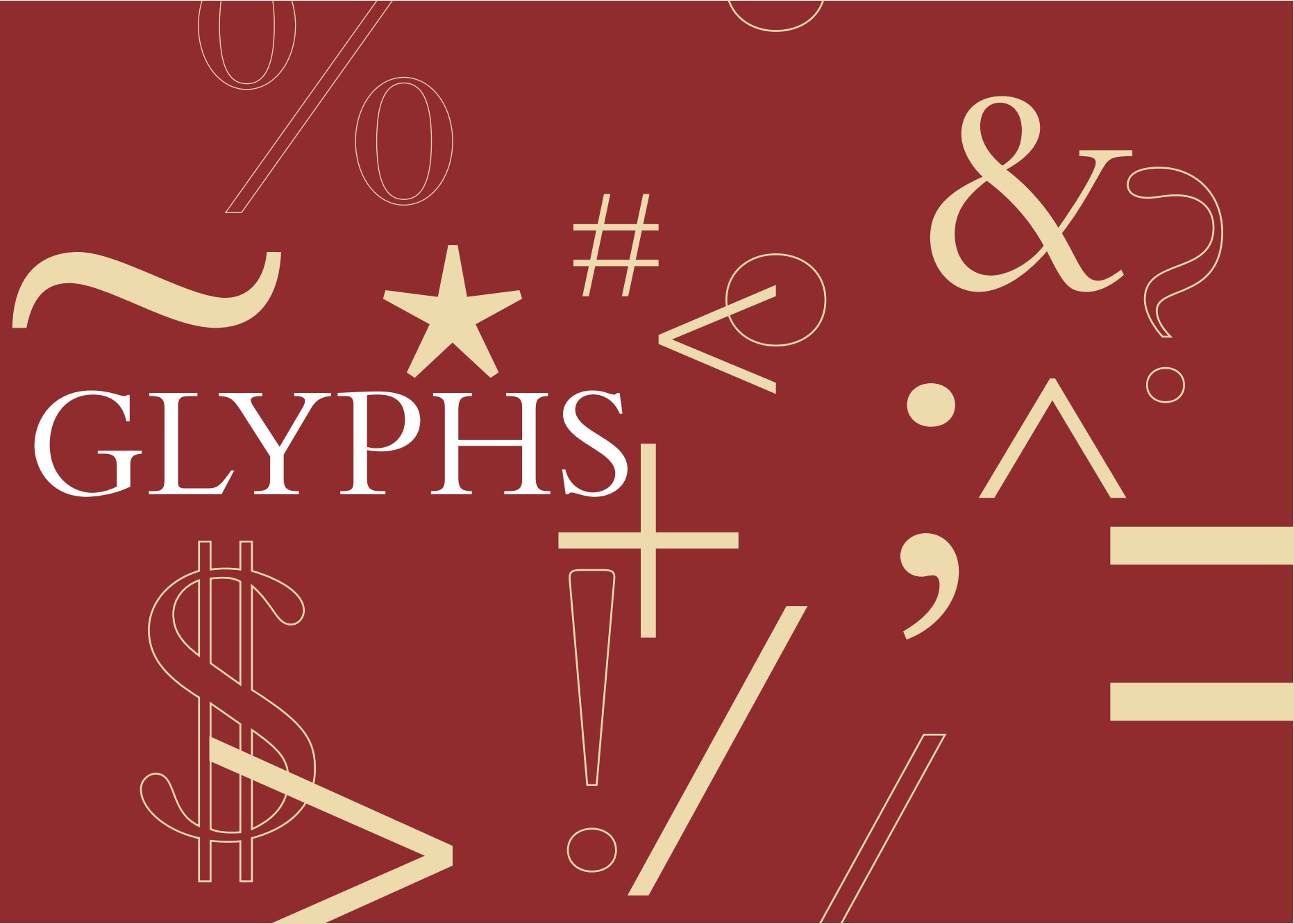


Italic Version

Bembo's italic version also radiate interesting characteristics. Such as how the lowercase italic k has a beautiful curved hoop which can be hardly seen in many of the modern typefaces. How the italic y has an abrupt serif at the bottom. How the italic A have much more oblique stress compared to other italic letters. How the italic g had a loop at the bottom and last how the italic r spread apart in different direction rather than being tight to the base of the letter.

r y g
k A

GLYPHS



Regular **Bold**

Semibold

FAMILY

Italic

Extra

Bold

Bembo Regular

Bembo Regular Italic

Bembo Semibold

Bembo Semibold Italic

Bembo Bold

Bembo Bold Italic

Bembo Extra Bold

Bembo Extra Bold Italic

BEMBO TITLING

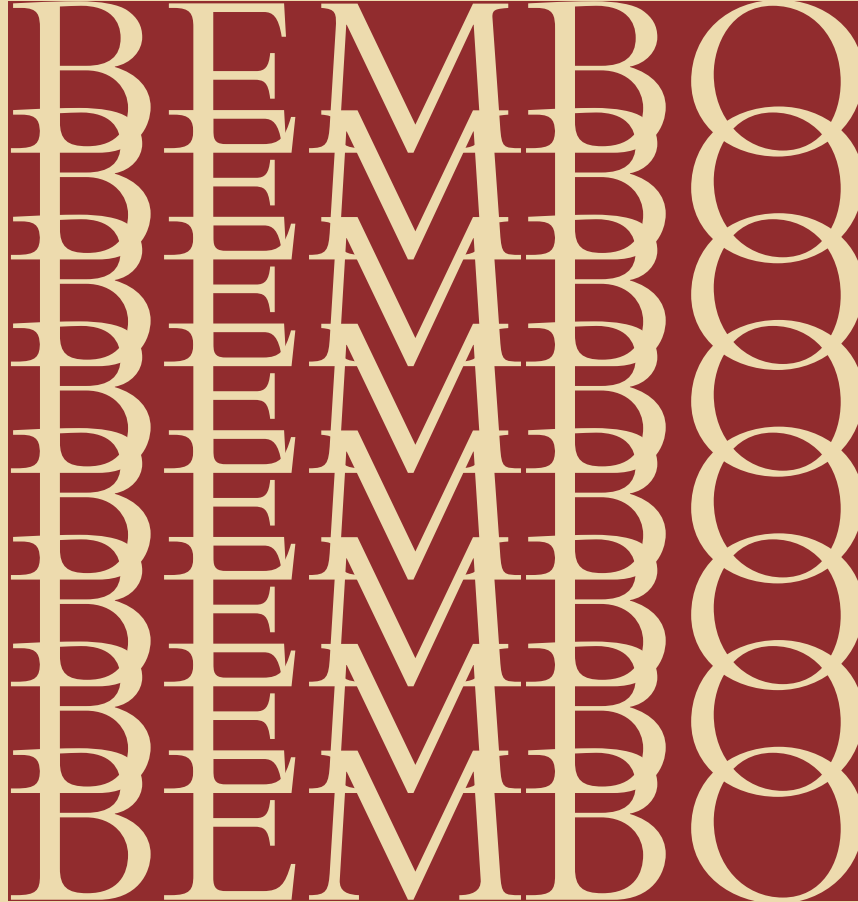
BEMBO TITLING ITALIC

Size: 40 pt

Leading : 46 pt

What is a Titling font?
Historically, a "titling font" was a font of metal type designed specifically for use at larger point sizes and display settings, including headlines and titles. Titling fonts, a specialized subset of display typefaces, differ from their text counterparts in that their scale, proportion and design details have been modified to look their best at larger sizes.

Size: 90 pt
Leading : 40 pt



Bembo

Regular 80 pt

IS A REALLY

Semibold 37 pt

Beautiful

Bold 56 pt

Typeface

Extra Bold 54 pt

FAMILY

Titling 60 pt



tracking

tracking

tracking 0

tracking

tracking

tracking 100

tracking

tracking

tracking 200

POINT SIZE VS LEADING

SHE HAD BEEN TOLD TIME AND TIME AGAIN THAT THE MOST IMPORTANT STEPS WERE THE FIRST AND THE LAST. IT WAS SOMETHING THAT SHE CARRIED WITHIN HER IN EVERYTHING SHE DID, BUT THEN HE SHOWED UP AND DISRUPTED EVERYTHING. HE TOLD HER THAT SHE HAD IT WRONG. THE FIRST STEP WASN'T THE MOST IMPORTANT. THE LAST STEP WASN'T THE MOST IMPORTANT. IT WAS THE NEXT STEP THAT WAS THE MOST IMPORTANT.

5/8

SIZE/LEADING

The size of the typeface also determines the amount of leading you will need ; the leading must be proportionate to the size of the type. If 10 point type needs 2 points of leading, 14 point type will probably need 3 points of leading. Conversely, very small faces need proportionately more leading to make the small type more readable and less dense.

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8/13

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12/16

TRACKING

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6/20

tracking: 500

8/20

tracking: 200

11/20

tracking: 180



TYPEFACE COMPARISON

Typeface : Centaur

Family: Humanist

e o n d

Typeface : Bembo

Family: Garalde

e o n d

Because the Garalde style typeface emerge later after the Humanist, these typeface family, including Bembo, still hold some similarities. However, by examining the Garalde faces closely, you are able to see the reduction in the handwriting eccentricity that was once so evident on the Humanist faces. For instance, the axis of the stress straightens more making the angle much subtler. Garalde serifs are more carefully shaped, and the characters are much more proportional. One apparent letter is the lowercase “e”, in the Humanist typefaces it is positioned at an angle but with Garalde it remain at a straight horizontal position. To conclude, perhaps because of the technical advancement, the Garalde typeface are shaped with much more precision when compared to the Humanist faces.

e o n d

